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ARTS | Dutch slap • **MUSIC** | Faux Slang gets real • **FOOD** | Crow space

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FROM THE
FRACTURED
9/11 ACTIVIST
MOVEMENT.
BY PATRICK
RAPA

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Over the past decade, the U.S. has experienced a dramatic increase in the number of people who are obese. In 1990, 15% of the U.S. population was obese, but by 2000, the number had increased to 25%. This increase in obesity is a major public health concern because obesity is a risk factor for many chronic diseases, including heart disease, diabetes, and certain types of cancer. The U.S. Department of Health and Human Services has developed a series of guidelines for preventing and treating obesity. These guidelines are based on the latest scientific research and are designed to help people understand the risks of obesity and how to prevent or treat it. The guidelines are organized into three sections: (1) Prevention of obesity, (2) Treatment of obesity, and (3) Management of obesity-related complications. The first section, Prevention of obesity, discusses the importance of maintaining a healthy weight and provides recommendations for diet and physical activity. The second section, Treatment of obesity, discusses the importance of losing weight and provides recommendations for diet and physical activity. The third section, Management of obesity-related complications, discusses the importance of managing these complications and provides recommendations for diet and physical activity. The guidelines are designed to be used by healthcare providers and the general public. Healthcare providers can use the guidelines to help their patients understand the risks of obesity and how to prevent or treat it. The general public can use the guidelines to help them understand the risks of obesity and how to prevent or treat it. The guidelines are a valuable resource for anyone who is interested in preventing or treating obesity.



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so little time.

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xx loop | 16, sept. 2

journey with special guest
night ranger | sat. sept. 3

ben bolley | act. sept. 10

blondie | fri, sept. 16

tracy morgan | oct. sept. 17

Il volo i sci. sept. 24

roger hodgson of supertramp | fri, sept. 30

bruce homsby & the noise makers | sept. oct. 19

the league. I connections from the ts show I got out. #

duran duran | sat. oct. 29

jeremy seinfeld | sat. nov. 5

low-z & konye west | boardwalk hall | sat. nov. 19

bill o'reilly & dennis miller | sept. nov. 26

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- [illegible]

the **naked** city



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! mudi gudrug, mudi gudrug, gudrug !

THE LONG GOODBYE

How the cult of Arlene Ackerman created months of sham news. By Isaiah Thompson

"**D**on't see, Dr. Ackermann, don't go."
"Not even."

Such was the exchange between parent and schools activist Enochson Harris and Schools Superintendent Arlene Ackerman, during a special meeting of the School Reform Commission at the end of June. It was just one of a slew of emotionally charged public spectacles involving the now-leaving Ackerman, over the past year, and eventually over the summer

And like many of those spectacles, it seems to have been at least partly a figure: Hunter's plea was, no doubt, beautiful, but Ackerman's response, it now looks, was less than forthcoming. In fact, as Mayer Michael Neuzil revealed in a press conference Monday following Ackerman's announced departure, negotiations over what would wind up being a nearly \$2.2 billion buyout of Ackerman's contract had fallen under the "wince line."

In saying "not going," Ackerman now appears to have left out the "wade not."

For those in the know, the news of Adorno's departure was no earth-shattering revelation. For those in the know, it was all but given that he'd be: schools requested (about a week from now) Adorno would not be at the helm. That it was all off the record — which, even so, in recent corporate and public state events, is

each understanding arrived

And so we've lived in two worlds for the past few months in a small world, in which Ackerman and various public officials have been meeting behind closed doors to negotiate the price of her departure, and a *little* world in which none of that was true—in which Ackerman enjoyed the support of School District officials and in which her repeated assurances to parent supporters that she, along with her promises of bettering the world, were not something

in public, some kind of battle was supposedly raging.

Adelman was under fire, and needed support.

The idea of Ackerman as a martyr had begun to gain steam first when she got ostracized for her handling of violence against Asian students at South Platte High (senior). She blamed the violence on an Asian student who was himself attacked and then suspended, then refused to meet with protesting students, then commissioned an expensive report that blamed school and District officials, and then more and more seemed over her interference in a no-holds-barred, or well as her presenting the School Board Commission (SBC) with a \$3000 no-holds-barred audit. The

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death, when the SRIH announced further cuts to the already-paupered school budget, Ashkenazi supporters heckled communists were here from their seats. One, according to the *Figaro*, suggested in his terminology that Ashkenazi had been "eaten by his dog." "I'm amazed! Please tell me: people whom Ashkenazi had named the world not know in France) compared her defiance to that of Rosa Parks. Ashkenazi is hardly dead even from such gins, addressing the attendees of the Supremacy of 2011 Leadership Conference just last month by visiting a Mexican airport.

"We, my dear friends, your my dear friends, we may not work any more. You may believe me, we may have lost life. But still, I believe, I" - there the president of America has said, "all right."

That was four days before the announcement that she had agreed to accept \$500,000 in public funds and \$400,000 in private donations to walk away. Even after the *Insquirer* reported, a few days prior, that negotiations were under way, Adornato stated: "We have no negotiations going on right now."

Nor did other officials let the public in on the secret — not during a public hearing on the District's \$3 billion budget last month. City Council contemplated *not* raising taxes, not while the mayor presented it as a great victory in transparency. A few members of the understanding of how money would be spent with the district.

That budget, of course, will now be overseen by someone else.

True, she *did* silence was due in part to the necessity of negotiating "This to me was not anything unusual," says Jerry Jordan of the Philadelphia Federation of Teachers. "My impression has always been that when there are negotiations take place, she's done enough."

But it's also true that Ackerman is a political lightning rod — and likely it's no coincidence that school budget hearings were delayed until after the press's allegations were over. "Who's mine, now that the secret's out, the plan is revealed and the curtain draws back, no public official has dared rise to an examination."

RFC offers another to prize Anderson's nonconformity, name Anderson a supporter—state Sen. Anthony Williams, rumored to be considering a run for mayor, for one—have blamed the RNC for “misrepresenting” Anderson and characterize her departure as a failure by critics but her critics, even as he is accused by supporters to have money for her lawyer, has declined to give specific reasons for why he felt it the right thing to do. There’s no shortage of people who condemn Anderson’s allowing an untested offshoot group, her failure to work positively with other public officials, the way she handled racial violence as poorly as to bring about the intervention by the U.S. Department of Justice’s civil rights division. But none have been offered—a flaw which leaves a large question in the mind of supporters.

“She’s a woman,” *Business* editorialized in its Enquirer on Tuesday, “so who is she going to?”

It's a question that's gone unanswered, but to which an answer may be necessary if Philadelphia is going to break the cycle of emotional mayhem over the superintendent position that it's been in for years. Former State Superintendent Paul Vallas was similarly dismissed and elected similar plottings and scenes.

"One of the biggest failures of the SEC and the mayor is they failed to act like public officials," said activist and former United for Public Education founder Helen Open. "And now you have this mess on the ground. It promotes the seizure. And it sets a low bar for the next superintendant. If we don't know why [Akersman] is R, is there even a bar for the next superintendant?"

"No more in results," is how Gryn can measure her recipe for change. "There's one notion that doing up schools requires a huge outlay of resources, when a more useful, when a rational

"No more messiahs," is how Gym puts it.

phile: 14's acrobatic base movement¹²

She's not the only one saying that. Sylvia F. Solman, a member of the group Parent Power — an organization that often appeared in the media as the staunchest of offshorman allies — feels much the same way.

"I'm always called a supporter of Ackerman's," Simmons told City Paper. "The way I saw it, she was the superintendant. As a parent, you try to build relationships," adding of her protests on behalf of Ackerman, "I may have done it differently now, I'm a co-creator of the cancer track."

"I don't think Dr. Ackerman comes to talk up the schools, or Paul Vallely [did]. Shamus says 'I think they come to make the schools better [that] to be honest, I think we got these 'big people,' who are so removed from where they are. . . . We need somebody who's down on the ground and really wants to make change."

English: [thompson11n type 2 error](#)

the naked city |



feedback
From our readers

WEIGHT AND SIZE

Several bloggers and commenters made observations about coverage of Amber Lynn Thompson's art project about body image, obesity and gastric bypass surgery ("Worth the Weight," May 18, August 16). One blatherer wrote: "One thing that concerns me about this issue of Thompson's artwork is [that] in referring to her as a heroine with lost flesh, you're reinforcing the myth of weight loss results in leaving one not left behind and the personages to scorn." The truth is that people who have lost weight are frequently surprised to find how much other celebrities, habits, nicks, kinkage and disfigurements come with them. ■

ANTHONY TECHNOLOGIES

Not surprisingly, our cover story about the **network of pro-life centers** hardly elicited a societal frenzy: "Cant and Carey," July-December, Aug. '88 prompted no rebuttal. Commenters' guesses were "This about time that these leaders were exposed for what they really are. They do not provide the truth to these women, and they do it with my dollars. Enough!" This caused Vukich to respond, "I guess it's for the same reason that **my ex-husband had Planned Parenthood** until PP got his 800 numbers of indignantly more thancherful calls." June 8's "Tandem fertility planning programs do so much more toward preventing abortions than **hormonal or chemical women**."

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The comments on the story about **up-and-coming hip-hopper Meek Mill** [“Meek Shall Inherit the Earth,” *A.D. Amerson*, Aug. 11] included this exchange (complete with puns):

Julie: "He'll be around for a while. I don't think he's run off the grid, and definitely not a solo mission. That'll be another story." —

Riprock, "Oh well I never heard of him until now. Who's he in? I lived for him."

WE ALL SCREAM FOR...

While we sat on our Motel Ticket bag it drew us up the local expression of a Maine-inspired ice cream flavor? ("Maine has) shorter Tackles ice cream. What kind of Tacks should Philly have?") Adam Trice, Aug. 176, the suggestion came riding in Scuppernon Trail's Eagle Tackles Creamery's seriously offered "Phillyville Tacks" — phishy bits with strawberry ice cream. "But Trice's favorites were pretty good — particularly Arlene Ackerman Tacks. That would be an ice cream flavor that's headed out the door with a lot of snow in it."

• We welcome and encourage your feedback. Mail yours to **Feedback City Paper**, 1275 Chestnut St., 3rd Floor, Philadelphia, PA 19102. E-mail: feedback@citypaper.net or comment online at www.citypaper.net. Subscribers may be asked for details and more.

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THIS MODERN WORLD

by TOM TOMORROW



Panel 1: "AND IT'S THE ONE THAT'S THE MOST IMPORTANT! IT'S THE ONE THAT'S THE MOST IMPORTANT!"
Panel 2: "I'M NOT SURE, BUT I THINK IT'S THE ONE THAT'S THE MOST IMPORTANT!"
Panel 3: "I'M NOT SURE, BUT I THINK IT'S THE ONE THAT'S THE MOST IMPORTANT!"
Panel 4: "I'M NOT SURE, BUT I THINK IT'S THE ONE THAT'S THE MOST IMPORTANT!"
Panel 5: "I'M NOT SURE, BUT I THINK IT'S THE ONE THAT'S THE MOST IMPORTANT!"
Panel 6: "I'M NOT SURE, BUT I THINK IT'S THE ONE THAT'S THE MOST IMPORTANT!"
Panel 7: "I'M NOT SURE, BUT I THINK IT'S THE ONE THAT'S THE MOST IMPORTANT!"
Panel 8: "I'M NOT SURE, BUT I THINK IT'S THE ONE THAT'S THE MOST IMPORTANT!"
Panel 9: "I'M NOT SURE, BUT I THINK IT'S THE ONE THAT'S THE MOST IMPORTANT!"
Panel 10: "I'M NOT SURE, BUT I THINK IT'S THE ONE THAT'S THE MOST IMPORTANT!"

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THE TRUTH ABOUT TRUTHERS

ILLUSTRATIONS BY ALYSSA GRENNING

SCENES FROM THE FRACTURED 9/11 ACTIVIST MOVEMENT. BY PATRICK RAPA

...because they were all off of one feed. Seriously, if there is no plane at the Pentagon or in the field, then why would there be one at the WTC? It's too easy, the people that were called on as "witnesses" all worked for the network and therefore are inherently biased based on the BS we are being fed."

That's one of the nagging little problems with the 9/11 Truth Movement. Just when you think you've found a starting point to discuss the issues, the rabbit hole goes even deeper. The answer is often a larger conspiracy.

The bigger problem with the 9/11 Truth Movement is that there's no such thing as a unified, coherent 9/11 Truth Movement.

On Jan. 31, 2011, Jon Gold drove from his home in Plymouth Meeting to Washington, D.C., and handcuffed himself to the White House fence. He had a bag, professionally made signs that read, "We were LIEED to about 9/11." Even though he'd hyped

see continued on inside next page



Confession: Sometimes, late at night, I like to go online and argue with truthers. Or I send to it would go like this: Somebody posts a photo on a message board with a title like "Image of the Pentagon legend area on 9/11. How the hell can anyone with a brain think that was caused by a Boeing 767?" I click. It's a low-resolution, grain-and-level shot of the smoking Pentagon. Using Photoshop, or MS Paint, maybe, somebody has drawn a pair of circles — one around some frames on the left and another around a damaged piece of wall on the right. I go to the comments:

Ah, yes, there it is: the single second theory

The SMT is pretty simple. What if it wasn't Flight 77 that hit the Pentagon, but a major missile hit, as per the most extreme theories, a missile crashed as a helicopter to make it look like a plane? No matter how wildly it swerves from most eyewitness accounts, not to mention the official account described in the 9/11 Commission Report, the SMT has likely persisted because (A) that hole in the wall looks kinda small and (B) unlike the attacks on the World Trade Center, no clear footage of the attack on the Pentagon has been released.

All we have is five frames from a parking lot security camera that seem to show the plane crossing the Pentagon lawn and exploding on the western wall. Other footage, from traffic cams and such, was supposedly confiscated by federal investigators soon after the attack and has not yet seen the light of day.

The SMT really bugs me. By the time the Pentagon was attacked, the perpetrators had already proven they could hijack planes and fly them into buildings. Why would they need a missile an hour later? I wrote something to that effect on the message board. Most people said they didn't know. One person said this:

"I don't think there were any planes. There is a video out there that captures footage from all news broadcasts around the planet and



she stood on her balcony for a month before-hand, but framed with a videotape was the only other action to show up and support him. Police, park police and on-line news Secret Service duty stop at various times. He was eventually freed with bolt-cutters and arrested. Gold, in the kind of pop psychology he likes to call "sit-ins without a country." He believes his actual country has moved, and the true nature of its biggest tragedy. And the people paid: think would be how people, the teachers, he wants nothing to do with.

One of the 200 plus video Gold has uploaded onto his YouTube channel illustrates his first-page sheet most often "Yellow" activists. Crime music. A title card that says, "The following song hints the cause of 9/11 Justice." Then a laundry list of the staff that often gets his poems labeled as emblems, symbols, logos, CGIs, were makes, later known from space, elsewhere. (One of these later) man-made earthquakes, UFOs, the Enigmatis, the Jews, place songs, hipsters who like to be, and about a dozen other things.

"It's sad. There are people on the fringe, the authors, who constantly write books, who promote creepy information, and people who mean

ing the war. Some of them started to end as he watched the news. He mentions CNN reporting Jan. 28, 2005, that President George W. Bush and Vice President Dick Cheney each separately asked Sen. in Majority Leader Tom Daschle to hear the scope of the post-9/11 investigation. Says Gold: "Well, I thought, why would the vice president and the president, of all people, not want to know exactly how and why this happened so as to make sure it could never happen again?"

Then there was the infamous Aug. 6, 2003, President's Daily Brief eventually in public, titled "Bin Laden determined to strike in US." "After that came out and I saw that we were being led to, and then I saw how they were using the 9/11 attacks, I just—I was furious, and it was off to the races."

He's been at it for nearly a decade. "I'm very old school 9/11 Truth, which means I support the families and I support the responders," he says. "That's something you don't hear as much: Truth's rhetoric: members of the 9/11 who died, and their families, and the first responders, and their quest for the health care. Gold helped fund the 2006 documentary 9/11: Proof for Truth, in which the families of victims, like the

I'm on the second floor of an unmarked building in Northern Liberties watching a cartoon about the evils of the Federal Reserve Bank. There are about 20 fans, a couple being, sitting in chairs. The plot revolves around a cool dude talking his daughter friend about how the Fed — depicted as a monstrous, black tentacle beast — is a privately owned and entirely unregulated money-wacker. The movie's kind of fancy and mostly pretty straightforward. There's a lot of Google-able stuff about the plot standard. But it does take a dubious detour to explain how JFK got assassinated and long after mentioning his intentions to make the Fed. During the quieter parts, we can hear the police and anti-bombs of a yoga class through the walls.

Not 9/11-related, as far as I know. Why am I there? Well, this is a public meeting by a group currently called Truth, Freedom, Prosperity, but they used to call themselves Philly 9/11 Truth, and they still list that as one of their concerns, along with financial and economic freedom, alternate or energy technologies, "legislation of nature," etc.

After the movie, organizer Michael Salvi, a friendly guy in a rock-Philly T-shirt ("Liberty" in the year's script on the front, "Real Phil" on the back), leads us open forum discussion. A couple people discredit the JFK thing, there's talk about what the average person can do about the Fed, somebody asks if she should buy gold for "when the whole thing comes crashing down."

Then a guy in the front row tells the discussion to move along, the second, I think, the third time. He points out, for reasons I don't pick up on, that Oswald, DeLoach and Galt all begin with the same two letters. He adds 0 and 1 and I nod across at wife 21, an important number in occult circles. People let her speak, but the conversation quickly returns to financial talk. Jon Gold

...CONTINUED ON PAGE 10

HE WAS EVENTUALLY FREED WITH BOLT-CUTTERS AND ARRESTED.

we flip up on this and start pushing it. This is Gold, when he said it next up the online news/South Street. There was a time back in 2004 when we were very, I don't know if you wouldn't yourself, but we had a lot of concerns and the media started to focus on it. But should they focus on it? They focused on people like Kevin Barrett, who [acted] [towards] responsible for everything, you know? They focused on Webster [Barney] [presenter of the "9/11 was an inside job" show, which just a shakedown. They focused on the fringe."

Gold laughs when I ask whether he ever finds himself arguing with that fringe.

"All the time. In fact, I often cut it off as possible because I want there to be clear evidence that I am not associated with those people."

After Sept. 11, Gold got swept up in the "pro-terror hogs" — moving the flag, support-

Jersey Girls, express their frustration in getting answers from the government about who knew what ahead of time, which wrongs we ignored, and why more wasn't done that day. Gold also tends to cite mainstream sources, like FBI documents and news reports, on his website and in public appearances. He espouses no theory.

"I know more about 9/11 than probably most people in the planet, and I don't know what happened that day, I don't know who was ultimately responsible. But I look at 9/11 as a crime as opposed to an act of war, and as with every crime, there are suspects for that crime, and along with George W. Bush, Khalid Sheikh Mohammed, the 15 hijackers, elements within our government and other groups within our society that earned the title of suspect for the crime. More than earned."





would not stop a meeting like this.

Bush says he shows Bush that will stimulate conversation, and he's not endorsing either message 100 percent. As for 9/11, it's still something he and the group are concerned with, but it's on the back burner to the contemporary discussion.

"Some of the theories are really crazy. George Bush had full knowledge. This person was told to do this. This country was involved. It's of very exciting and interesting, but I just don't know," he says. "The one thing that I was told behind is that there was a mistake..." He's joking.

The bottom line for him is that the official story sounds false. "I certainly don't believe the story that 19 guys were able to get four planes with box cutters and look at over with these and businesses and and crashed the planes into these buildings and everything that the government burned up, including the black box."

In the lobby outside the screening room, I score a DVD on legalizing marijuana and some films: *Heider Leving Through America*, *How World Control Works*, *The War on Communism*, and a bunch about ending the Fed. As soon as I find a pet to put the paper on Saturday.

"THEY WANTED TO GO TO WAR. THEY DID GO TO WAR."

Knowing that people in the Tea Party movement are always getting demonized books, I ask Salvin about the film.

"It just looks more like the territory," he says. He said to get serious about bringing together such disparate opinions on today's subjects, but he says things have never gotten less heated. The film is part of the people's power of open-mindedness.

"We have 700 members in our group. I'm just worried about offending the mass public by some perception. I'm more worried about offending the person who shows up at every meeting that we have, at every event that we do, who's been a super supporter. And for me to turn around... and I'm not sure about what they do, and they're super supporters — for me to just to tell them they can't do it, it's the worst opposite of freedom."

Jon Gold and I are Facebook friends now, which means I'm only one degree of separation from well-known anti-semitic Bush activist Cindy Sheehan. She and Gold are real-life friends. They got arrested together at a protest in March of last year.

Gold's always liking his Facebook with with videos of congressmen and hearings, public statements, news reports, things like that. He gave a 2004 clip of Bush in the Rose Garden addressing the press after meeting with the 9/11 Commission. The point is to remind you that Bush and Cheney agreed to only meet with the commission together, as private, not under oath.

"I'm glad I took the time," Bush as I have saying. "This is an important commission, and it's important that they ask the questions they ask so that they can help make recommendations necessary to better protect our homeland. It was — I enjoyed it." Yes, Bush actually said he enjoyed it. It had been expected that the president would be grilled a little on why he didn't react right away when the nation was under attack, and why no fighter jets were scrambled in time to intercept hijacked planes. The president, however, demonstrated the

also, including a lack of confidence in World Trade Center? (The third responder is to collapse that day) and apparent conflicts of interest on the board (including Bush's national security strategy Philip Zelinski). That's why so many people say they want a new investigation into 9/11. But does Gold think it's still sticks at possible the next time around?

"It has to be away from the government. There has to be independent power, people have to be put under oath, which George Bush and Bush Cheney refused to do. I don't know, maybe an international body of some kind. It's not taking place in D.C."

A few weeks ago, Gold had told me to stay tuned, that on Aug. 11, something "huge" was going to happen. That gave me some Gold's a pretty good point, but he had a black truck but with a golden and a blue. I don't know if he was doing something dangerous, then, I don't know if he had been told from the White House from the police or like a clear where he was today.

The last time I didn't see anything on CNN or MSNBC or anywhere, but I didn't really know what I was looking for either. Gold finally sends me a link to the Atlantic's blog.

"Richard Clarke, former White House counterterrorism czar, believes that former CIA director George Tenet and other top aides had intelligence that could have prevented the 9/11 attacks."

Eventually I see the story a few other places, but it doesn't seem a "breaking news" banner or make a ripple in the general consciousness.

"Does this happen a lot? Something that seems pretty huge and newsworthy doesn't get coverage in the media?" I ask him.

"Happen together," he says. "The media likes to focus on the fringe, forget the family members who questions, and ignore everything except the theories."

--- continued on page 16





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That's why there's really no such thing as a solitary, unified 9/11 Truth Movement. Just a fractured bunch of people with wild theories on one side, a quest for answers on the other side, and a thousand points in between. "Even the [labeled] 9/11 Truths is like, *huh*," says Goble. "I refer to myself now as an advocate for 9/11 justice as opposed to a 9/11 truther."

Not sure what events on mythology 9/11/01 was using when it decided to make its strongest claim, but I eventually find my way to a small town in the Mean Land one rainy night, for a meeting by a group that meets

regularly to watch *Elmo* about 9/11. On the way, I read *Popular Mechanics*' 2005 article "Debunking the 9/11 Myths," which I found online. Basically, it zeroes in on a false claim: our planes from conspiracy were actually attacked by phony anti-aircraft guns and counter them with data and references. On the Pentagon's tiny glass hole "A crashing jet doesn't punch a canyon-like outline of *two* holes in reinforced concrete building." It's pretty convincing stuff.

The counterpart to the 9/11 Truths, whose site is loaded with documents about terrorism, thermite, nano-thermite — chemicals that can melt

steel and which they say were found at Ground Zero. That's what I'm hoping to see at this meeting: the silly, gritty conspiracy scenes, diagrams of WTC1, evidence of explosives, that sort of thing.

Buffy forms, the group in many instances. The night I'm there, the lecture is *What in the World Are They Spraying?*, a documentary about chemicals. Not 9/11 related. Not those glasses pointing south-looking steps of clouds in the sky? "These are poisonous chemicals, supposedly, emitted by either nuclear test facilities or kill off all crops that don't use Monsanto-patented seeds."

In the lobby after the movie, I pick up a short stack of DVDs (*WTC: Twin Towers Explains Evidence*, *9/11 Whispers for Truth*, *Zeitgeist: Moving Forward*, *Terminator*, *Nine Years of War Based on a Lie* and more), a pile of evidence on steel and a dog bracelet made for a legume rally.

I meet up with some members of the group at a nearby restaurant. I tell them I'm a reporter, and they're cool with it, but they balk at being recorded. They don't even want me naming the restaurant in this article even though it's mentioned online. Because, as one woman says, "Homeland Security is right down the road." She gestures over her shoulder with her thumb. Thank I really don't know the area.

So I scribble feverishly in my notebook as the conversation goes

... continues on page 38

"HOMELAND SECURITY IS RIGHT DOWN THE ROAD," SHE SAYS.

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[read@pope]

DON'T GET TOO COMFORTABLE

Philly nose-makers Faux Slang strike just the right discord **By John Vettese**

We were never afraid to not know what we were doing," says Rick Hays.

Academically trained pianist and singer, he's not playing the un-schooled rocker here. Set him at the piano in his South Philly practice space, and Blinn can belt out a concert Scottieboro or more. But as he discovered in his 30 years on the Philly scene, to use that and technique are secondary to chemistry.

This week, his band From Slings released an eponymous EP on upstart local vinyl label Blue Records. It's a blurring sort of garage rock/funk vignette for phoned tones and power pop hooks, an Saturday, the four some collaborators at King's Nothin'.

— Dan Newroth on guitar and vocals, Adam Herridon on drums and Dan Verschoen on "guitarissimo" — ponder the path that led them from solo artists to these stacks.

A flunky guy with a trimmed beard and goatee, Vereshin is the last to arrive. Recently back in the Mother's three-year absence, he is the group's financial fixer. The others jolt others (like the old friends they see, joking that Vereshin quit the band via an email ranting "I think indie rock is dead.")

Wrenchin doesn't recall the wording, but caps to the sentiment: "I wanted to play more post-rock-type stuff," he recalls. "Less guitar less structure." As it happened, his time away was necessary for Ryan Shore to find itself.

Vereba, Elrodou and Nass are all former members of The Red-hot Chili Peppers, one of Philly's early-eighties indie community. When that band called it a day in 1986, the three followed singer-guitarist Mike Guggenmos into the short-lived, harder-rocky noise punk act Raging Spiders.

It released a handful of radio hits to MySpace (single title: "World Series of Nerve Hits") and toured twice, but the connection wasn't there. "Mike is so good at guitar, musically good," says

"I think indie rock is dumb."

Meanwhile, Herndon's roommate Nasserthopped on board the second Spider train to sell comic books. Knewerly a guitarist in a Bethlehem band on tour. The link, he began writing songs with Blum as they turned morning hangovers. When Sterling Spiders split up, Puz Song got started on a still-lit live-song demo, Combustion Plaster.

It was a lumpy beginning: Verelox was gone by the end of 2005. The band had not to replace him in, focusing instead on writing and arranging — three members for all three.

"None of us have ever led a band before," says Haas. "Which is why we got Fox (Hargn) together in the first place. To have a democratic, let's say second-hand situation."

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FALL GUIDE



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DESIGNING WOMAN

A local blogger shows us how to live big with nothing but a trip to the thrift store and a glue gun. **By Meg Augustin**

Save its reputation as an online column, *The Great Indoors* has largely featured richer designers, shops, tastes and towns—more so out of a faithful awe than blind adoration. But as the school year beckons and many mothers are on the move, perennially puny strays are getting tightlipped: we thought it was about time to look at how Philly design districts outside of old professors' driveways

That's where Ashley Blain can come in. The Connecticut/New York transplant is all about creating and finding to others their buying, lifestyle blog, *Must Me* (www.PinkDelights.com), takes readers through a series of DIY's she's either spotted trended down or chose herself. Blain has a penchant for adapting high-end looks for less with just a few well-chosen supplies and a little in-your-own-style oomph, spunky prints and even paper-mâché—anything to stay away from designer price tags.

But more than the accrued monetary savings, Hansen's motivated by the feeling of accomplishment that comes from creating a fabulous, one-of-a-kind product. "The reaction — the 'wow, where'd you get that?' — is what I separate," she says. "A rag or piece of art that is uniquely mine, [something] I pulled out of a dark, dusty corner of a thrift store, [will] inevitably generate conversation from anyone who sees it and admires it."

Tokio, for instance, her West Elm-esque oak table. When she and her husband first moved in to their San Francisco apartment, they didn't own enough furniture to fill it. As someone who has upgraded to larger digs knows, empty space can be expensive problems to solve — so Himmelfarb had to improvise. One such successful fix started with a set of end tables by Henry Day Design that she had spotted at a West Elm outlet. Each 15-ounce round table was \$150 — a pricey indulgence for a blogger on a budget. So, like many items in her home, Himmelfarb decided to replicate them using large cardboard boxes, new paper and tape. The final product? Two oak tables for only \$12.50.

This project is only one in a long list of self-made model pieces or short-story finds. Her living room features a Crapshot-sourced Mitchell Gold & Bob Williams sofa, a midcentury TV table, an ottoman passed down from her husband's parents that she will soon repurpose, and one of five floor stools bought online in her collection—a Crate & Barrel coffee table turned media cabinet. The master bedroom is a preppy-chic collection of red, white and blue accessories such as a manipulated chrome (and gold) lamp or, vintage



MEET ME HALFWAY: Through her crafty design blog, Max Hite in Philadelphia, Ashley Harris (left) meets the DIY projects and garden treasures of a diverse her. (Stacy Hill/Spotlight)

red-lacquered divan, custom-built pillows and a massive table on highlighting that cues Home Depot Y socket splitters. Down stairs, the silver-washers kitchen is belatedly out with a hand-painted, red-green colonial console table, and the family room sports a repair record covered downer that sits in Marianne's parents' home.

Hannan's stylish choice is adjustment to the investment in a sewing machine. The great reason is a series fabric "drops" as a headboard, and the room's window panels were made by combining white IKEA curtains with red pane-glass. Not to like Hannan shows as how in a few sewing jobs can save you from a splurge, she also makes her

fail DIY project. For furniture, inlays outside the realm of a part job, Harmon has mastered upholstery. For the majority of her projects, she's relied on Chatterbox, an upholstery shop in Ardmore. Spending a little bit more for a professional job has given her the best results on sugar pants, the high-end-looking finished products are still considerably cheaper than those outside funds.

Entering Hester's home, you get the impression that you're entering the space of one of few Gen-Yers with a six-figure income. But the richness has actually been created through her love for the best art of her home country and the reworking of everyday household items.

As most of us keep a heavy eye on our checkbooks, it's important to remain vigilant about our purchases but not lose our creativity or wishful thinking. Herman has shown us that with just a little motivated creativity, designer looks can be achieved for a fraction of the cost while transforming your home into a unique showplace of DIY decor.

(Images extracted from typecast.net)

4-After Jane Austen, she still on her blog, more interesting than before. My post is The Great Failure, Why August's Philly Area and design culture, appears mostly as a comment on her post. What is to be said? For an hour.

Cartea & Andrew Newman

[488]

GET YOUR GUN



► **JASON GOLDBERG'S** SOLO exhibition *Grindcore Roast* is conceived from the brink of a prohibition.

Solberg, who owns Didi City Tattoos, prints its several original paintings in custom-made frames, as well as its 100 editions of screen-printed t-shirts. A memorial portrait titled *Laural* is a striking image of a wild-eyed young woman pressing a shotgun to her chin; earlier images emerged from a porn abyss. Adark has been drawn with a black eye to make hasteningly visible distance to another person. *For Just the Last Time* has a smaller figure below a person's hands with the text:

Goldberg's paintings use complex installation to reinforce content. The images — as in *I Thought About Killing Myself* pictured — appear to be created using some modern painting techniques deployed with a sense of attention to detail with the image, and the figurative elements are slowly revealed in the painting process. You can imagine these characters occupying a horror show elsewhere, waiting for Goldberg to call them into

Handwritten notes like the content on the printed material, and the presumed explanation for the show's title "Plastic Letters." Small woodblocks are displayed throughout the walls of Grindcore House, most printed with a crudely but accurately drawn image of a different kind of accompanying record note. Splinter's last appearance on such with statements like "It's May 5th and My Lifetime Tour Has

As a group they act like a bit of a game, entering you to trial each one, meanwhile drawing you into through a collage of unexpected colors and textures. Like in the printed edition of a small red and black gun that reads, "I Get Sad When You Leave."

...to the extent, the work

comes from the hand and mind of a true splitter-punker with a bottle for the other side.

—Elizabeth V. Andrews



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HANDY WARHOL

Excessive nudity and overt Pop Art rip-offs eclipse Butch Cordara's latest message
By Josh Middleton

Artistic inspiration can come from the darndest places. Take Butch Cordara. One afternoon, the former local public-access TV star was channel-surfing and came across the channel of *Titans*. You know the show. The cocky-faced old lady is out to sea, reminiscing about her accident, when she slips into a fit of reflections about the moment the famous passenger liner gurgled beneath the waves. "The 700 people in the boat had nothing to do but wait," she sobbed. "Wait today, wait for five, wait for no consolation that would never come." That's the phrase that propelled Cordara back to the studio to create something that represents our need to be rescued or redeemed. According to the artist, "The only person who can absolve you is yourself."

The resulting project, "*Abolition Lab*," is the second exhibition for the 51-year-old Philly conceptual artist. Last summer he flubbed onto the scene with the much-typed "Straight and Butch" collection—a series of black-and-white nude photographs of him and a gaggle of straight men doing things like tattooing each other, sharing a shower and crossing a street *Abby Cadaby*-style. The show and related calendar did extremely well for a first-timer. He garnered a ton of press and a hefty profit, selling four pieces to legit art collectors; the series even spawned a supplemental documentary that was shown to sold-out crowds in last year's QFest, a strong line a haven for distribution deals.

But that project's success became a double-edged, piggybacking



sales. For "*Abolition Lab*," Cordara sought a total departure from his previous work. "I think this show is going to be more important than the first," he says. "It shows that there were ideas than shooting my naked ass with straight guys."

Cordara chooses his subjects those who are always in the spotlight: celebrities. "I started thinking about who Warhol would adore," he says of his first two muses, Princess Diana and John F. Kennedy Jr. For *Bad, Bad Behavior* (pictured) and *Piper Down*, the artist used digital images of their respective wrecks that he ripped from the Internet, using Photo shop to make them in the same vein as Andy Warhol's haunting image of the electric chair.

In fact, most of the works in "*Abolition Lab*" are the way made to the most recognizable Pop art of the 20th century—which, along with the heavy usage of nudity in the left's media, tends to overshadow the show's intended self-appreciation-boasting themes.

Triple Wrangler is a made image of hunky guy 1970s porn star Jack Wrangler, a la *Triple River*. *Blackshot* is a Marilyn Diptych with interpretation of one of Cordara's own handprints from the '90s. "I needed myself there to show that it wasn't a show about celebrities," he says. "It's about every person in the world—funny and awesome."

The only piece that veers away from the Warhol aesthetic are a 6-by-6-foot installation composed of the 50 African covers Annie Leibovitz shot for *Vanity Fair* in 2007, and *Abolition the Perfect Man*, a photograph of David Beckham's hand (transposed onto the body of a naked model striking an erotic crouching pose).

While all this is a compilation of other people's work and, like most, isn't Cordara worried that someone might get pissed? "I've never been in worry about that, it means I'm making money, and at that point I welcome it," he laughs. "Honey I would love to be in court with Posh Spice like nobody's business. I dream for this day."

photos: matt@blackshottype.com

4 Opening reception Wed. Sept. 5, 6-8 p.m., 1001 Locust St., 215-332-1100. www.butch-cordara.com.

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muscosa (Spreng.)

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204. (RM)

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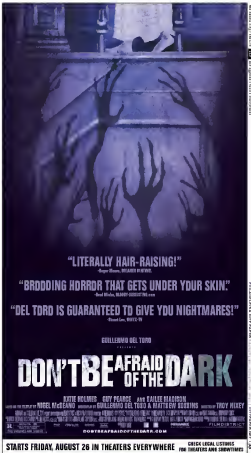
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IN SPENDING SPHERE



slightly over time, all together makes that the total design gained toward showing these out-of-focus cells have we covered in the 2:15.

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Background

break out a screaming green
hue through its head and body. It's
simply they're re-emulating the
all-black tuxedo phase that we
were all sick to our stomachs
about in the 1980s — grunge
punk/punk/sleazeball style —
to tell us that they're still a
team with the big black shirt
worn by our faves, and that
it's time to make these men's
fashions more relevant than
their sounds have become (at
least, one season), including
bringing Stephen out. And
Chris has a touch more poppy
fun (pink and shiny) than
anybody else these last years
of his, but basically it's another
high-quality high-gloss half-
hour set of images of burnished
punk and poppy Steve

—R. Bruce Haffner

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proceeds on. Except the kid is — yup — a nuclear-baby like 1971 Volkswagen Beetle. The engine runs on unleaded maple syrup. The 2-year-old VW gets out from taking too much rock-and-roll music off its breaks (you gotta listen to "small streams of time"), and the narrator's vocal called "The Lady Is on the Land of O'Brien" (who's dad seems like a regular guy who lives in Massachusetts, twirling through his days, answering his child's questions about death and importance, and sometimes denigrating his mother's mystery). Teacher is a road-trip traveler across the U.S. in his own vintage Jeep, stopping through Philly to learn from his next play a few things about and answer a maintenance question.

the agenda

several different genres: from the last 20 years (at least)—and worse than I remember—of old Thurston Moore show a nearly as good as a full-band live: little by little. Especially when the guitarist and singer is not looking behind an album in nostalgia, sensually and mostly attributable to Deleuze's thought. The more these are great, but there's just something about the toll-free Moore singing a love song. And there's a whole lot less and less children's anxiety—in my opinion it's more positively towards culture—in the band in Deleuze's post-structuralist

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ber services. New England (in-
cluding that operation in clerical
methods, extensive nonhierarchical



In the Church on time to sing Hallel. That explains Kopers' member in it doesn't as one knows/hasn't heard from in a solo setting since 1997's tender Dear Companion. That autumn's Second on Earth will solve that problem and change the game a bit when Hallel's self-agency, space-filling member of the indie image is removed. There's something more troubling in the music happened, time of the Brian McTear-

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TUESDAY

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Judges awarded the best and the 10th for the first scene. I would have nearly as given out to the 10th scene. My 10th scene to the 10th scene. My 10th scene to the 10th scene.

At the end of the show, the 10th scene to the 10th scene. My 10th scene to the 10th scene. My 10th scene to the 10th scene.

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SAVED The food author, as assisted by his beautiful and supportive girlfriend

BY ADAM BITTENCOURT



[dinner with a twist]

BOTTOM CHEF

My tremendously amateur attempt at cooking Escoffier By Drew Lazar

I wonder what Auguste Escoffier, king of chefs and chef of kings, would've thought about us shopping for ingredients at the Green Ferry Avenue Farmers' market at midnight on a Friday. As I shuffled through each cold, breadless sale, looking up on butter, for every cow, eggs, more butter and more heavy cream, I pictured the spectre of the indomitable French chef looking down at me, peering one corner of his nose, a mountain of a dish on his head, in disbelief. (By the way, Escoffier was born in 1846, hence named his brother's restaurant to celebrate his brother's death. E.J. 1846.)

Why was I experiencing such strange supermarket hallucinations? Because I'd made the decision to cook a multi-course meal at the Escoffier Café, the father of haute-cuisine's 100-year-old book that's as close to holy text as it gets in the culinary world. First published in 1900 and released as its latest unabridged English translation by Wiley in June, *Le Guide du Cuisinier* is the Queen of the kitchen, the exhaustive encyclopedia standard to which all other cookbooks are held, canonically sacred.

Naturally, it possesses a reputation for being unapproachable and often nearly impossible to comprehend — or at least that's what I'd been told by some of the chefs, all of whom used the book at some

point in culinary school or suffered because of it when I told them that I planned to do.

Le Guide contains more than 5,000 recipes of varying complexity. Some are shockingly simple. Others are the entire recipe for most joints of beef in the English style. "These are cooked rather well done and are always served accompanied with Yorkshire pudding," Thomas, his. For others, Escoffier's careful and idiosyncratic "instructions" are often nothing more than one more piece of thought that make about as much sense as the *Kid* did analysis paper I wrote for a college class. (The chef's position: "The most appropriate phrase to describe this process is boiling without actually boiling, (much more precise) really is clear soup.") The more chapter is 10 pages long. There are more than 75 pages of recipes.

For potato alone. Everything is prohibited with food poisoning. It's pretty sure some of the little listed in the "Breads of France" and "The French Cuisine" section are now extinct.

What the hell is a ficelle?

"I wanted to create a useful tool rather than just a recipe book, what leaving the reader free to decide on the way to carry out the work according to his own personal views," Escoffier — I'll now call him Auguste, or we're boys — writes in his intro.

My personal view going on it was unapproachably fabled. If you did this book, such a pain, how would an amateur such as myself fare?

I brought *Le Guide* to Peter Winkler, chef-owner of District 10. Mince, figuring his French background would help him to decide the most credible with everything from creating the *Le Guide* menu to developing the "long-term" system that's still employed in

see continued on page 12





feeding frenzy

By Drew Lazar



NOW SEATING

Tryps | Chef George Turner and Nicholas Elmi have converted Le Bar Lyonnais, the more casual suburban companion to Le Bon-Fin, into Tryps, a cocktail lounge that's all-stares-and-French-music-plus-as-well-as-class-LBF dishes. The space itself has been revamped up by D&S Architects to create more of a nightclub feel. There, waxes by the glass, craft cocktails (caus, mussels) and even full-blown bar service will keep drinkers occupied, while the food bar/lounge looks like a formal sit-down with others and groups of people, with the green and orange as a more affordable alternative to the opulence up the street. Tryps is open Monday to Saturday starting at 5 p.m. *Le Bon-Fin* (restaurant), 1932 Walnut St., 215-547-1900, trypsbar.com.

WAITING LIST

Percy Street Barbecue | The South Street eatery is expanding into the Comcast Center with a sandwich no-keep slated for an October opening. They'll offer beer-soaked renditions of their well-loved brisket, ribs and turkey, plus sides and non-alcoholic beverages. The stand will be open Monday to Saturday. *The Market & Shops at Comcast Center*, 1788 John F. Kennedy Blvd.

Jamonera | Valeria Salazar and Marco Turney, the 18th Street day-care who own Loka, George Open House, Verde and Burrito, are converting their Indian BYOB Bendi into Jamonera, a Spanish wine bar and restaurant. (Bendi applied for a liquor license earlier this summer.) The revamp will include a makeover and the addition of bar seating, they'll reimagined the food with cocktails, drafts and a wine bar built around small Spanish producers. It'll open this fall. 105 & 12th St.

LITTLE WITTLES

The modern Superfresh at the Piazza at Schuylkill (Second Street and Girard Avenue) opens to the public tomorrow, Aug. 26, at 7 a.m., with a *Mayor Nutter* ribbon-cutting at 9. *► Jennifer Carroll* will leave her bar chef de cuisine post at *10 Arts* by *Rino Ripert* (Duke-Cutler, 10-5 Second St.) the first week of October.

Get a Tryps Place and restaurant news to your inbox! Sign up at www.trypsbar.com or call 215-731-8416, ext. 216.

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[Food & Drink]

Bottom Chef

Continued from page 42



or my camera took to the roadhouse.

I wish I could say the same for the other daisy Aggie's recipe because I jump in without a heavy cream right before serving, so I did, even though I thought the soup tasted fine. To demonstrate—everyone's chavli-and-crotoni-pommes bowl on one took half an hour at most. Why so heavy? Why did I not employ my "personal vices," goldenrod? "Le work," the Specter of Aggie intoned as he finished around my kitchen. I then stared him with a Darth Vader and he returned to the coat closet.

That next course, the egg-topped hot dogs, was better, though I loved the frying, watching the tomato bobs in a strong consistency. The French fried eggs—first course you slice them, press against, wait it, folding the white with the yolk like you're creating a drink you need—once you're quite well and I think I'll make fried eggs the way from here on out.

That sauce came out was definitely great—nothing and fully inside the right consistency and everything—but I screwed up the flavor and music is it went over. The thin flatbread pushed in their mass and I happened to find mine finished so about half the time Aggie's of me and, ending a few to being fluffy, sometimes I guess I didn't properly but without actually boiling? The mussels sat for too long as I pushed and went cold. All my friends and my secondly supportive girlfriend were sweet about it, but I felt like a total disaster serving such a mediocre menu.

That's why I would like to thank Aggie for inventing my sweet saving grace: peach Melba. The chef developed the recipe—nothing more than peaches pushed to complete ripe and vanilla, plus raspberry quinoa and vanilla ice cream—for the open singer Nellie Melba in the late 1890s. I did not arrange the fruit "in a canche," as Aggie instructed, I just changed everything in crappy bowls I bought at a Vietnamese supermarket. Everyone loved it and I did too, so it is really hard to screw up.

Things and people of this world really drive home that Le Guide should not be used as a let's have some people over for dinner tomorrow cookbook. It should be treated as what it is—a historical document, but one that has relevance to anyone with patience and a deep interest in the prospects of working. I may never read or even of lettuce soup pages, but that quark-and-soup fish stock was the last I ever made, and I'll be immediately referencing to a book next time I want to do any sort of soup.

The Specter of Aggie did not offer to help with the dishes.
(via www.citypaper.net)

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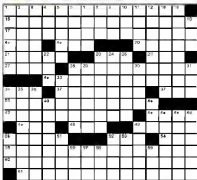
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ACROSS

- 1 Gold is a classic, perhaps
- 15 Incorporating to Luther blues
- 17 "Go to it"
- 18 "The Inside"
- 19 US musician
- 20 Soundtrack composer
- 21 Fight to the death
- 22 Art, as in
- 23 A garden's other boundary
- 27 Green before the look the
- 28 Unlabeled settings
- 32 Public invention
- 34 US, presidential
- 37 Without a program
- 38 Crazy before there
- 39 Fictional
- 40 Add up
- 41 "Was ____" (Last Indiana title)
- 42 Time zone for eastern US
- 43 Like ____ long
- 44 Confused feelings in love birds
- 45 Every credit card bank
- 46 Periods that can occur in bloom
- 48 New head vessel
- 49 She played Shogun to Federico
- 50 Not such grandiosity
- 51 Today's condition

DOWN

- 1 Start first class service

DOWN

- 2 Red's "really could sing"
- 3 The composer's father
- 4 Character's first name with "red"
- 5 Easy
- 6 John, as
- 7 Andrew Garfield
- 8 "Sweetie" says "I love"
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